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Beginning Band Practices and Recruiting Techniques in Southwest Michigan

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Laura Robinson, having been admitted to the Carl and Winifred Lee Honors College in 1987, has satisfactorily completed the senior oral examination for the Lee Honors College on May 15, 1991.

The title of the paper is:

"A Study of Beginning Band Practices and Recruiting Techniques in West Michigan"

_____
Dr. Richard O'Hearn
Music

_____
Mr. Patrick Dunnigan
Music

_____
Mr. Richard Suddendorf
Music

BEGINNING BAND PRACTICES AND RECRUITING TECHNIQUES IN SOUTHWEST MICHIGAN
by

Laura Ann Robinson

A Thesis
Submitted to the
Lee Honors College
in fulfillment of the
requirements for the
Undergraduate Honors
Program

Western Michigan University
Kalamazoo, Michigan
April 27, 1991

List of Tables
(See Appendix C)

Statement of the Problem

"For a number of reasons recruiting enough students to keep bands and orchestra healthy is becoming both more important and more difficult at the same time. In many areas school enrollment is declining: if there aren't as many to be called, there won't be as many to be chosen. There are more demands on students' time, both in school and out: experienced directors regard competition for time the most common of all reasons why youngsters don't join or drop out. The startling increase in the number of working mothers cuts into the time they once spent teaching their children and influencing their decisions. All this at the very time music education is in danger from strangulated budgets, declining academic "achievement", and pressure to reduce the curriculum to basics.

"Two details make this situation genuinely alarming. The first is that there isn't anything one can do about most of these threatening problems. The second alarming detail is that many administrators and school boards base their budget decisions on student numbers. A static or declining enrollment may doom the department to static or declining budgets--or worse. It is vital to the future of instrumental music to recruit and retain as many students, especially good students, as possible."

- taken from "A Recruiting Guide for Band and Orchestra Directors" by the Music Achievement Council , 1986.

Review of Literature

In preparation for developing the project and the survey on Beginning Band Recruiting Techniques, several sources were reviewed for information on recruiting techniques, as well as developing and maintaining beginning band programs. Three highly regarded music methodology textbooks, which are used in Music Education courses at Western Michigan University's School of Music, were reviewed.

In Bennet Reimer's, The Philosophy of Music Education, the author makes no clear reference to recruitment, but he does offer his philosophy on music education. Reimer stresses the importance of schools having specialized personnel instructing subjects in the fine arts area. In regards to maintaining fine arts programs, he calls for more community support for music programs and suggests school utilize the fine arts expertise in their communities as a supplement to existing music programs.

Practical procedures for teaching instrumental music and methods to develop performance skills are the focus of Daniel L. Kohut's Musical Performance: Learning Theory and Pedagogy, and Instrumental Music Pedagogy: Teaching Techniques for School Band and Orchestra Directors. The most common instructional approach Kohut recommends uses the synthesis-analysis-synthesis method in which the student experiences the subject matter as a whole, then the subject is broken down into smaller ideas. Finally the smaller ideas are placed back into the whole. All learning is done in reference and understanding of the whole, not the part. Although recruitment isn't addressed directly, Kohut makes suggestions for assisting beginning musicians. Areas discussed include intonation tendencies, breathing techniques, counting methods, etc...

There is a dearth of studies in the area of recruitment. One of the few documents on the subject of recruiting and retention is the Gemeinhardt Report, published in 1985. Its focus was on nation-wide recruitment and retention in school music programs. In regards to the recruitment issue, the single most reported aspect that keeps a music program going was effective communication. Other related aspects to recruiting include . . .

- An enthusiastic director and dynamic beginning band recruitment are vital . . .
- Many children are scared of beginning band . . .
- Parents feel uninformed about beginning band . . .
- Conflict with other activities is the top reason kids drop out . . .
- School administration will not support band if parents aren't actively involved with the band program . . .
- One-half of directors foresee no improvement in school funding . . .
- 25% of directors' budgets are completely funded by the school . . .
- 50% of the directors' operating budgets are under $5000, while 50% are over $5000. . . (1)

Besides the issues directly related to successful recruitment programs, the question/answer format used by the Gemeinhardt Report served as one model in the development of the Beginning Band Recruitment Techniques survey format. Questions in the area of when directors initiate their recruiting programs, why students elect to join band, and what factors affect a student's decision not to join band were pertinent to this study.

An actual step-by step process of how to develop and promote a recruiting program is the main focus of The Recruiting Guide for Band and Orchestra Directors, published by the Music Achievement council in 1986. This guide contains information on establishing and maintaining a beginning band program as well as example forms and letters which could be

supplemented into any instrumental music program. According to the guide there are "ten tested methods you can use to keep more of the students you recruit . . ."(2)

1. Develop pride--personal and group.
2. Put on your first concert just as early as possible . . .
3. Improve communications with parents . . .
4. Be creative in your classroom . . .
5. Evaluate your own methods and procedures . . .
6. Approach each student as an individual . . .
7. Periodically check students' instruments . . .
8. Hone your recruiting techniques.
9. Teach care and preventive maintenance . . .
10. Train your administration on the importance of adequate schedules, facilities and budgets . . .(3)

The Director's Checklist, found at the end of the booklet (see appendix A), was very beneficial because it also served a model for the format of the Beginning Band Recruitment Techniques survey.

Purpose of the Project

The project was to investigate current practices and problems of recruitment for beginning band programs in Southwest Michigan. Music educators need to know how to get students interested in band. This information should be helpful in developing a successful music program. Without a solid foundation there is no way to build successful programs. In music education classes at Western Michigan University some ideas for recruiting have been presented, but there should be other practices to supplement this information that could be obtained by this survey.

Methodology

I. Formulation of Survey

The survey was developed from questions posed in the Gemeinhardt
Report, a respected document focusing on nation-wide recruitment and
retention in school instrumental music programs, The Recruiting Guide for
Band and Orchestra Directors, a step-by-step guide to creating and promoting
instrumental music programs, and from questions raised and discussed in
music education courses at Western Michigan University. The basic format
of the survey was designed to enable participants to read the questions and
respond within the limited time they could give to the project. Upon
completion of the survey, February 1, 1991, it was piloted with Niles
Brandywine instrumental music directors. They found it easy to read and
utilize.. After making some minor alterations, the survey was prepared and
mailed on February 5, 1991.

II. Selection of Subjects

Southwest Michigan school band directors who have outstanding
programs were selected to participate in this survey on recruitment and
beginning band practices. Their inclusion in the project was based on the
Michigan Band and Orchestra Association (MSBOA) festival results form 1988
to 1990. Those directors of Southwest Michigan Band programs participating
at the State Festival one or more times during those designated three years
were cited as having outstanding Band programs. From the information

provided by MSBOA, thirty-five Southwest Michigan Band programs and their directors met the established criteria.

III. Response to the Survey

Of the thirty-five surveys mailed on February 5, 1991, a 60% return was anticipated. On February 18, 1991 only 17 (48%) surveys had been returned. Follow-up telephone contacts were made March 1, 1991 with the resulting increase of two more returned surveys and a 54% (19) rate of return, a rate minimally acceptable for this study.

Survey Response Summaries

Some directors did not respond according to the survey directions. Questions that were not answered according to the given directions were not tabulated therefore some percentages will not equal 100%.

I. Demographics

All schools surveyed were public schools with 50% of the returns from Class B schools. 27% were returned from Class D, 11% from Class A, 11% from Class C. There were no Class AA recipients.

II. Band Information

Total band enrollment was as follows: 1) 21% (51-100 students); 2) 21% (101-150 students); 3) 21% (151-200 students); 4) 15.7% (201-250 students); 5) 10.5% (351 and over students); 6) 5% (251-300 students) and 7) 5% (301-350 students). There were no programs with less than 51 students enrolled.

When comparing enrollments of these Band programs from 1986 to 1991, 47.3% of directors reported increases while 31.5% reported they had remained about the same, 21% of the programs have reported a decrease in enrollment.

Funding for operational budget--not including booster funds or salary was as follows: 1) 50% ($0-3000); 2) 16.6% ($3001-6000); 3) 16.6% ($9001-12,000); 4) 11% ($6001-9000) and 5) 5% ($15,000 and over). No directors reported having between $12,000 to $15,000. Funding contributed by booster organizations was as follows: 1) 61% ($0-3000); 2) 22% ($15,000 and over); 3) 11% ($3001-6000); 4) 5% ($6001-9000). No directors reported having between $9000 to $15,000.

78.9% of directors start their band program in the sixth grade. The remaining directors, 21%, start their programs in the fifth grade. Just over half, 63%, of the respondents were highly satisfied with their starting grade. While only 5% of the respondents were not satisfied with the grade where their programs started, 16% were slightly satisfied, 11% were fairly satisfied, and 5% were moderately satisfied. It is important to note that all the directors who began their programs in the fifth grade were, in general, highly satisfied. The responses of directors who began their programs in the sixth grade varied from being highly satisfied to not satisfied.

Insert Table I

89% of directors began their recruitment program in the fall. The other directors (11%) began in the summer. 74% of directors are highly satisfied with this procedure. The remaining directors responses indicate that 16% were fairly satisfied, 5% were moderately satisfied, and 5% were slightly satisfied. It is important to note that of the directors who began their

recruitment program in the summer, 5% were fairly satisfied and 5% were slightly satisfied. The directors who began their programs in the fall were generally more satisfied.

Insert Table II

In the recruiting process, the most frequently selected recruiting technique was giving concerts at the elementary schools (89%). This was followed by sending an informational letter (79%), holding an informational parent meeting (68%), and using individual ideas like showing recruiting videos, and instrument dealer presentations (10%).

73% of the directors reported that they have a regular assigned Beginning Band period.   10.5% of the directors were allowed to pull students from another class while other directors (10.5%) reported meeting during the lunch period or the study hall/activity period. Only 5% of the directors were required to meet before or after school. Most of the directors (68%) were highly satisfied while 10.5% reported being fairly satisfied , 5% were moderately satisfied and 5% were slightly satisfied. Directors reported they were most highly satisfied with having a specific Beginning Band period.

Insert Table III

When reporting how they met with beginning students, 47% of the directors stated they met with all the students at one time. Of the remaining participants, 31.5% met with single instrument types and 16% met with like

instrument families. 47% of the directors reported being highly satisfied with the way they met with beginning students. Although 5% of directors were not satisfied, 21% were either fair or moderately satisfied and 16.6% were slightly satisfied.

Insert Table IV

42% of directors reported they met with beginning band students every day. The respondents also reported having original meeting systems such as meeting one week, then allowing students off one week (21%). 15% of directors stated they met three days a week. and 10.5% reported meeting two days a week. Just over half of directors (52%) responded they were highly satisfied with their meeting schedule while 36% were moderately satisfied and 10.5% were not satisfied. Directors reported to be most highly satisfied when meeting with students every day.

Insert Table V

When reporting the amount of time directors are allowed for Beginning Band period, 52% had from 31 to 45 minutes. A quarter of respondents (26%) had 46 to 60 minutes, and only 21% of directors had from 1 to 30 minutes with beginning band students. 47% of the directors reported being highly satisfied with their time schedule while 27% were fairly

satisfied, 16.6% were moderately satisfied, 5% were slightly satisfied, and 5% were not satisfied.

Insert Table VI

Materials used for Beginning Band were as follows : "Best In Class," Yamaha Series, "Band Encounter," "Learning Unlimited," Silver Burdett Series, "Band Today," "Band Sessions," and "First Division." On the average, 52% of directors were fairly satisfied with their instrumental method book. Only 26% were highly satisfied. Remaining directors reported being slightly satisfied (5%) and not satisfied (5%).

Insert Table VII

In dealing with acquisition of instruments, all participants indicated that most kids rented their instruments. Other ways reported by directors on how students acquired instruments included purchasing the instrument , using an instrument the family already owns, and borrowing an instrument from the school.

During the recruiting process most directors, 94%, reported that they guided students towards a certain instrumentation. In addition, 26% of directors reported that if a student had strong feelings about playing a certain instrument, the student was allowed to do so. Only 10% of directors recruit the "Big 6"(flute, clarinet, saxophone, trumpet, trombone and percussion). Several directors said they try to use a combination of these ideas. 42% of the directors were highly satisfied with their instrumentation process. While

only 5% of respondents were slightly satisfied, 42% were fairly satisfied and, 10.5% were moderately satisfied with their instrumentation process.

When asked about how they maintained parental support, directors reported holding monthly meetings (47%), sending home monthly newsletters (42%), having their own original ideas such as practice cards, "beginner night" concerts and phone calls (37%) and inviting parents to class (16.6%). Only 5%, or one director, stated there was no parent support.

When asked why kids join band, directors responded as follows: 1). "Friends are in it" (100%); 2) "They love music" (74%); 3) "Older sibling involved" (53%); 4) "Parent makes them" (42%); 5) "Family owns instrument" (16%); 6) "To go on trips" (5%) and "Easy A" (5%).

When reviewing their educational experience, 68% of the directors responded recruiting was not well-addressed in college. The remaining directors reported it was adequately covered. Of the directors who responded "no--recruitng was not well-addressed in college", directors responded they acquired better recruiting information by asking other directors (85%), experimenting on their own (46%), reading published materials (8%), attending workshops (8%) and "using some common sense marketing strategies"(8%) (4) (Specific titles, names, and strategies were not given).

In discussing support for their programs, 47% of directors responded to having a highly supportive booster organization, 26% reported a moderately supportive parent group, and 16% stated their parent group was fairly supportive. Only 5% said their parent organization was slightly supportive.

42% of the directors reported the school and faculty to be moderately supportive of the instrumental music program. Only 31% stated their school and faculty were highly supportive while 21% were reported as being fairly supportive. One director (5%) felt their program got slight support.

All of the directors reported that effective communication was the most important key to a successful recruiting program. Directors also noted that parental support, school support and a director's approach was also important.

Directors were asked to rank the top recruiting problems. Of the 19 choices, the top five ranked choices were: 1) Class schedule conflicts; 2) Too time consuming; 3) Costs too much to start band; 4) Emphasis by the school on sports and 5) Parents are not supportive.

Because some directors responded incorrectly to the ranking system there is also a top five most often selected recruiting problems. They were: 1) Friends not starting band (14 votes); 2) Emphasis by the school on sports (13

votes) and Too time consuming (13 votes);   4) Conflicts with other activities (12 votes); and   5) New Academic requirements (11 votes) and Parents are not supportive (11 votes).

Summary

Upon completion of the review of the literature and the results of the survey responses, several ideas, points and questions resulted. All findings and implications reflect the limited population and limited response to the survey.

While a 70% return of the surveys would have been ideal, a 60% return rate was more realistic. In actuality only 54% of the surveys were returned. After follow-up contacts with directors who had not returned the surveys, there are two possible factors related to the less than anticipated rate of return. First, the time of year when the survey was mailed out (February 5, 1991) was rather busy. Directors were preparing for Solo and Ensemble Festival as well as District Band Festival. Directors might not have wanted to take the time to respond. Second, there have a number of staff changes in several of the schools surveyed. It is possible the new director did not fee competent in answering the questions directly related to the foundation and growth of the program.

An interesting point for this researcher was that of the total enrollment for school band programs, the highest enrollment figures (351 students and over) came from Class B schools, not Class A. The results of the survey tend to support the belief that a large music program does not have to come out of a large school. This researcher believes the large number of students may be attributed to the director of and the programs developed for those schools.

As a future music educator it was very gratifying to see a majority of directors indicating an increase in their music programs. Although reasons for the change in program size was not assessed by this survey, one could speculate that this increase is due to the directors, but it could also be attributed to improved communication between music directors and administration, and better scheduling techniques as noted by the importance in the results given of the survey and the Gemeinhardt Report. One other reason for these increases may be that many colleges are requiring some type of Fine Arts credit to be taken by an undergraduate applicant if there are to be admitted. A follow-up survey should investigate this issue.

The amount of financial support contributed by the booster organizations is amazing to this researcher. This suggests that it is vital for a music director to establish a well-supported booster organization with good communication between parents, faculty and the administration. The suggestions given by directors for keeping booster support should be noted by Band Directors. Perhaps there are other options not listed in this survey. A follow-up survey could assess the value of such ideas as (1) an all-band booster picnic;(2) a booster band concert; (3) communication of what is happening in the schools; (4) and boosters attending events like board meetings, programs and concerts, etc. . .

In music education method courses at Western Michigan University appropriate grade levels for the recruitment program were discussed. According to the survey, those directors who started the program in the fifth grade were, in general, all highly satisfied. Those starting in the sixth were not as highly satisfied. Information presented in the courses, suggests that

students can pick up information a little quicker at the older age thus supporting starting at the sixth grade level. There is also the notion that students may be physically too small to begin band earlier than sixth grade. Their fingers won't cover holes, or arms won't stretch out to a certain position. However, fifth grade starters do get in that extra year of experience which may account for some success in music programs. They still have another year of elementary school to become more proficient on their instrument. They don't have to jump right into junior high band, which could be a social nightmare for self-conscious students. It is possible that it may be better to start kids in the fifth grade. With this extra year a director could have the time to pay close attention to embouchure, or the formation of the mouth around the reed or mouthpiece, as well as fingerings, posture and breathing. If problems are caught early on, it may save the director and student a lot of trouble in the future.

Getting students interested in Band was also addressed in the survey. The most popular reported technique was giving concerts at the elementary school. A survey could be done to determine if other ideas would be of benefit. One of those ideas might be making a short video of the band season. Included on the tape could be things like marching band camp and shows, pep band and jazz band outings, getting ready for concerts and band festival, fund raising events and anything else that lets students take a peak at what it can be like to be in band. Other ideas include having a hands-on workshop to introduce kids to band. Directors could bring in a variety of instruments, have the high school students give a little demonstration, and then help the students try different instruments out. Where many schools are not allowed

to have instrument dealers come in and do presentations, this may be a good substitute.

Another interesting point suggested by the results of the survey was that fact that every director reported that most of their beginning students rented instrument. One of the top five recruiting problems was "it costs too much to start band". When asking a local instrument dealer about their rental program, he/she reported the store charged $30 a month to rent an instrument and the parents must sign rental agreements for three-month terms. This result brings up the issue of how to better supply instruments for kids who want to be in band. To this researcher, at present it appears to discriminate against students without adequate financial means. Some ideas were suggested in music methods courses at Western Michigan University that could be pursued. While it may not be practical for a school to provide all the instruments, perhaps the community could get together and donate or have some sort of swapping program. The director could possibly keep a list of people who have instruments students could borrow or purchase at reasonable rates. This could be pursued in another survey.

From the study it is evident that directors are beginning to realized how important the first weeks of band can be to the success of a program. Directors will find there are more guides, booklets and workshops dealing with beginning band than ever.

Getting support for school music programs is a topic music educators have been aware of for many years. All too often administration and faculty consider Band to be extra curricular and therefore directors and their

programs don't receive the attention and support that is needed from the administration and faculty. A study could be done on how to get more support from the schools. Ideas explored may include (1) sending invitations for concerts and events to the administration and teachers; (2) developing good relations with the secretaries and janitors; (3) and perhaps asking teachers or administrators to participate with the bands, whether it be on an instrument, singing, or even as a helper. There is also the possibility of having a faculty band prepare something for an all school assembly at Homecoming time or Christmas, etc... It is possible to say this topic will always be a difficult subject due to the uniqueness of the music classroom and its curriculum.

According to the Gemeinhardt Report, there is a general feeling that music directors need to communicate better with others. The survey supports this. Public relations may truly be built in as part of the Music program if the director lets others know what is going on in the band program, and is ready to listen to different ideas or possibly attend other organization's programs.

This study only scratches the surface of public relations and finance problems experienced by Southwest Michigan Band directors. It is strongly urged that this research be continued with broader populations with larger numbers participating.

The study suggests several ideas that need to be reviewed by Beginning Band Directors:

1. Good communication is vital for a continuing program.
2. A supportive booster organization is a true asset.
3. Most Beginning Band Directors will need to seek information
   on recruiting and Beginning Band methods from outside sources.
4. Money is a definite parental concern in the recruiting process.
5. A little creativity can be helpful when asking for support from
   parents, schools and students.

It is hoped this study stimulates further thought and research to aid Beginning Band Directors.

End Notes

1. The Gemeinhardt Report; 1985; pg.6-9.
2. A Recruiting Guide for Band and Orchestra Directors; 1986; pg.13-14.
3. Ibid
4. From a Southwest Michigan Band Director's confidential survey.

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APPENDIX A

Director's Recruiting Checklist

I. PLANNING
_____ Recruiting Time (Spring or Fall)
_____ Select Method Book(s)
_____ Schedule dates for Recruiting and Rental
    _____ With all Principals
        a. Adequate facility for recruiting program.
        b. Need for students to have pencils.
    _____ With Music Dealer Representative.
_____ Schedule date for a Concert by the Beginning Band or Orchestra to:
        a. Show potential progress.
        b. Arouse interest.
        c. Promote program.
        d. Demonstrate instruments.
_____ Meet with classroom and/or music teachers and get a list of good prospective students.
_____ Approve parent letter.
_____ Determine instruments needed for balanced instrumentation.

II. CONFIRMATION
_____ Contact Principal(s) 3 to 5 days before Recruiting Program to:
        a. Confirm date, time and place.
        b. Reminder of need for pencils.
        c. Determine size of group to be recruited.
        d. Be sure _all_ students will attend.
_____ Cover classes you will miss.

III. RECRUITING DAY – STUDENTS
_____ Arive at least 15 minutes early.
_____ Meet Principal and remind of need for pencils.
_____ Prepare materials and instruments.
_____ Distribute survey cards.
_____ Introduce music dealer representative to conduct recruiting program.
_____ Distribute parent letters and explain.

_____ Collect survey cards.
_____ Distribute posters to teachers for display. (Display extras in cafeteria and halls.)
_____ Thank principal, teachers and students.

IV. FOLLOW UP – PARENTS
_____ Sort survey cards by interest and aptitude.
_____ Select students to assist with telephone campaign.
_____ Check on facilities needed.
        a. Suitable space and easy to find.
        b. Proper heat/ac, ventilation and lighting.
        c. Adequate number of tables and chairs.
        d. Arrangements for opening and locking building.
_____ Distribute information for student helpers.
        a. Phone survey forms.
        b. Parent letter.
        c. Survey cards or list of names and numbers.
        d. Appointment time for parent meeting.
_____ Re-confirm date, time and place of parent meeting.
_____ Conduct telephone campaign – (2 to 5 days before rental meeting).
_____ Follow-up visit to classrooms on day of parent meeting to remind students.

V. PARENT MEETING (Rental) –
_____ Arrive at least 15 minutes early to prepare facilities.
_____ Have parent-boosters at door to welcome prospective parents and students.
_____ Director meets with parent and students briefly to inform them of:
        a. Child's potential success.
        b. Desired instrument.
        c. Class schedule.
        d. Fees, etc.
_____ Director sends parents and child to music dealer representative for rental of instrument.

APPENDIX B

Laura A. Robinson
4602 Ridgeway Circle Apt. G
Kalamazoo, MI   49007
(616) 372-9978

January 23, 1991

To Directors of outstanding Southwest Michigan Band and
Orchestra programs:

    Because recruiting is a vital aspect of a program and the
foundation for a successful high school ensemble, I am
conducting a research project assessing recruiting techniques
used by outstanding Southwest Michigan band programs. Your
part of this project is to fill out the enclosed survey and return
it in the enclosed envelope by **February 18, 1991.**   It should
only take 10-15 minutes to complete. The final report will
contain no names of directors or schools thus ensuring complete
anonymity.
    The results of the survey will be compared with reviews of
published recruiting methods and used to develop a handbook
on recruiting techniques. Potentially, the handbook will be
available to all future music education majors, as well as any
director wishing to examine ideas on recruiting.
    This research project is funded by the Lee Honors College
Undergraduate Research Award Program. Your participation
is critical to the success of the project. If you have any
questions please call me at the number above or at Brandywine
High School where I am completing my student teaching with
Jay Crouch (616)683-4800.

Thank you for your help,
Sincerely,

Laura A. Robinson

2

Recruiting Techniques Survey

School Name:_____ School Phone: _____

Director(s) Name:_____ Home Phone:_____

Please choose the appropriate answer.

School Information:

1. Type of school
   ____public
   ____private

2. Class of school
   ____AA   ____C
   ____A   ____D
   ____B

Band Information:

1. Total band enrollment for 1990-91
   ____1-50   ____201-250
   ____51-100   ____251-300
   ____101-150   ____301-350
   ____151-200   ____351 and up

2. How does this compare to band enrollment over the past five years?
   ____increase
   ____about the same
   ____decrease

3. Not including your salary or funds from booster organizations, what is your 90-91 operational budget?
   ____$0-3000   ____$9001-12,000
   ____$3001-6000   ____$12,000-15,000
   ____$6001-9000   ____$15,000 +

4. How much does your booster organization contribute to the operating budget?
   ____$0-3000   ____$9001-12,000
   ____$3001-6000   ____$12,000-15,000
   ____$6001-9000   ____$15,000 +

5. Grade beginning bard starts:
   ____4   ____6   ____8
   ____5   ____7   ____other

5a. How satisfied are you with this? (One is very satisfied, five is unsatisfied)
   1   2   3   4   5

6. Season beginning band starts:
   ____Fall   ____Spring
   ____Winter ____Summer

6a. How satisfied are you with this?
   1   2   3   4   5

7. Of the listed recruiting techniques below, rank the three you use most. (one is most used,)
   ____Parent Information Meeting
   ____Parent Information Letter
   ____Concerts at elementary school
   ____Show recruiting video
   ____Instrument dealer presentation
   ____Post signs around school

8. What type of beginning band class do you use?
   ____pull out of another class
   ____after/before school
   ____specific time period
   ____other_____

8a. How satisfied are you with this?
   1   2   3   4   5

9. You meet with beginner's by:
   ____single instrument type only
   ____instrument families
   ____all together
   ____other

9a. How satisfied are with this?
   1   2   3   4   5

10. You meet with beginner's:
   ____two days a week
   ____three days a week
   ____four days a week
   ____everyday

10a. How satisfied are you with this?
   1   2   3   4   5

11. You work with beginner's:
   ____1-30 minutes
   ____31-45 minutes
   ____46-60 minutes

11a. How satisfied are you with this?
   1   2   3   4   5

12. Which method series do you use?
   ____Band Today ____First Division
   ____Best In Band
   ____Yamaha Series
   ____other:_____

12a. How satisfied are you with this?
     1   2   3   4   5

13. How do most students acquire horns?
    ____family owns horn
    ____borrow from school
    ____rent from music store
    ____buy horn

14. For instrumentation do you?
    ____allow students to play what they
         · want
    ____guide towards a certain instrument
    ____allow only certain instruments
         (flute, clarinet, saxophone, cornet,
         trombone, perc)
    ____other

14a. How satisfied are you with this?
     1   2   3   4   5

15. How do you achieve and maintain parent
    involvement?
    ____weekly letters
    ____monthly letters
    ____monthly meetings
    ____invite parents to class
    ____none
    ____other

16. From your experience, rate the top three
    reasons kids join band:
    ____friends are in it
    ____older sibling involved
    ____parents make them
    ____Easy A
    ____To go on trips
    ____The family has the horn
    ____They like music

17. In your educational experience do you
    feel recruiting was well-addressed in
    college?
    ____yes
    ____no

18. If no, how did you acquire better
    recruiting information?
    ____published books
    ____attend workshops
    ____ask other directors
    ____other
Please list those resources used or attended
_____
_____
_____
_____

19. How supportive is your booster group?
    (one is very, five is not at all)
    1   2   3   4   5

20a. How supportive is the school/ faculty?
     1   2   3   4   5
20b. Of the following what is the most
     important key to a successful recruiting
     program?
     ____adequate funds
     ____effective communication
     ____parental support
     ____school support
     ____other

21. Please select and rank what you feel are
    the top ten recruiting problems for
    directors:
    Choose ten, one being the highest.

    ____Emphasis by the school on sports
    ____New Academic requirement
    ____Class schedule conflicts
    ____Conflicts with other school activities
    ____Parents not supportive
    ____Parents have low appreciation of
         band
    ____Friends not starting band
    ____Costs too much to start student
    ____Student has low appreciation of
         band
    ____Uninterested and uncooperative
         teachers
    ____Lack of effective recruiting
    ____Parents not properly informed
    ____Nonsupportive administration
    ____Too time consuming
    ____Students' dislike of type of music
    ____Little knowledge of rental programs
    ____Poor image of band program
    ____Students not qualified to start band
    ____Beginning band director not
         dedicated, understanding,
         encouraging .
22. What advice can you give to future
    music educators?
    _____
    _____
    _____
    _____
    _____
    _____
    _____
    _____
23. Please check box if you would like a copy
    of the final report?

    _____

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APPENDIX C

TABLE I

GRADE LEVEL FOR BEGINNING BAND

| | Satisfaction | | | | | |
| | – Highly | | | | Not – | |
Grade	1	2	3	4	5	Total
Fifth	3	1	0	0	0	**4**
Sixth	9	1	1	3	1	15
Total	**12**	**2**	**1**	**3**	**1**	**19**

TABLE II

SEASON FOR BEGINNING BAND

	Satisfaction					
	-- Highly				Not --	
Season	1	2	3	4	5	Total
Fall	14	2	1	0	0	17
Summer	0	1	0	1	0	2
Total	14	3	1	1	0	19

TABLE III

WHEN BEGINNING BAND IS SCHEDULED

	Satisfaction					
	--Highly				Not--	
Class	1	2	3	4	5	Total
Pull Out	1	0	1	0	0	2
Before	1	0	0	1	0	2
Specific	12	1	0	1	0	14
Other	0	2	1	0	0	3
Total	14	3	2	2	0	21

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TABLE IV

HOW BEGINNING BAND STUDENTS MEET

	Satisfaction					
	--Highly				Not--	
Method	1	2	3	4	5	Total
Single	6	1	0	0	0	7
Families	3	2	1	0	0	6
All	2	1	1	4	1	9
Other	1	0	0	0	0	1
Total	12	4	2	4	1	23

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TABLE V

NUMBER OF DAYS EACH WEEK WITH BEGINNERS

Satisfaction

Days	—Highly 1	2	3	4	Not— 5	Total
Two	0	1	1	0	1	3
Three	0	3	1	0	1	5
Four	0	0	0	0	0	0
Everyday	8	1	0	0	0	9
Other	2	0	1	0	0	3
Total	10	5	3	0	2	20

TABLE VI

NUMBER OF MINUTES SPENT WITH BEGINNING STUDENTS

Satisfaction

Minutes	--Highly 1	2	3	4	Not-- 5	Total
1-30	0	2	1	0	1	4
31-45	4	3	2	1	0	10
46-60	5	0	0	0	0	5
Total	9	5	3	1	1	18

TABLE VII

—MATERIALS USED FOR BEGINNING BAND—

Book	Responses	Average Satisfaction Level
"Best In Class	9 (47%)	Fairly Satisfied (2)
YamahaSeries	3 15.7%)	Fairly Satisfied (2)
"Band Encounters"	2 (10%)	Highly/Fairly Satisfied (1&2)
"Learning Unlimited"	1 (5%)	Fairly Satisfied (2)
Silver Burdett Series	1 (5%)	Highly Satisfied (1)
"Band Today"	1 (5%)	Highly Satisfied (1)
"Band Sessions"	1 (5%)	Slightly Satisfied (4)
"First Division"	1 (5%)	Fairly Satisfied (2)